WITH UNITED ARTISTS

AROUND THE WORLD

Vol.3 No.2

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A "RECORD" ISSUE!

From front cover to back page, this issue is strewn with records of one kind or another - production records, box office records, showmanship records.

You will find it colorful and exciting reading.

The continued, world-wide, record-breaking success of our product in the United States, in England, on the Continent, in South America, in Africa, in Australasia, in the Far East - in big theatres and in small houses - bears out the thought often stressed in these columns: there are no bad times for good entertainment.

It isn't true that people are too poor to see pictures, but that a lot of pictures are too poor for people to see!

The public responds to quality, as is illustrated by the crowds drawn to theatres showing United Artists productions. "Les Miserables," "Kid Millions," "Monte Cristo," "The Scarlet Pimpernel," "Escape Me Never," "The Band Concert," to mention but a few of our current triumphs, are booming box offices with unfailing regularity.

There is also plenty of evidence scattered through these pages to indicate that you men are alert to the need of backing up great product with aggressive merchandising.

The pictorial exploitation section included in this issue for the first time represents something more than an editorial innovation - it is a shining mirror that reflects your own brilliant showmanship achievements.

All in all, there is ample justification for calling this a "record" issue!

-Arthur W. Kelly
Vice-President

20TH CENTURY CELEBRATES SECOND BIRTHDAY

WITH N.Y. OPENING OF TWO SMASH PICTURES

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"Les Miserables" and "Cardinal Richelieu" Acclaimed by Critics as Greatest to Come out of Hollywood in Years

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Few producers have ever had the distinction of showing two of their greatest productions simultaneously. But Joseph M. Schenck and Darryl Zanuck, president and vice-president respectively of 20th Century, shared this unique experience when they attended the New York openings of "Cardinal Richelieu" starring George Arliss, at the Radio City Music Hall on April 18, and of "Les Miserables," co-starring Fredric March and Charles Laughton, at the Rivoli on April 20.

The world premiere of these two hits on Broadway coincided with the celebration of the second anniversary of 20th Century, for it was in April, 1933, that this producing organization was launched by Messrs. Schenck and Zanuck.

As these lines are being written - a few days after the openings - both theatres are doing boom-time business during one of the worst show weeks in the year - Holy Week. Despite the fact that it is the largest theatre in the world, the Music Hall was forced to open its doors an hour and a half earlier than usual to accommodate impatient crowds, with the first showing of the Arliss film going on at 10:30 in the morning. With more than a $100,000 gross in sight for the first week, it has already been decided to hold the picture for a second week. Arliss in his role of "Richelieu," the critics admitted, gives one of his most impressive characterizations, and one that ranks with his portrayal of "Rothschild."

At the Rivoli Theatre, eight performances of "Les Miserables" are being given daily, starting at 10 A.M. with the final showing going on at 12 midnight. With all that, hundreds have been forced to stand throughout the entire running of the two-hour picture, due to the limited capacity of the theatre.

The reviewers unanimously agreed that "Les Miserables" was not only one of the greatest entertainments of the year but deserved to be classed with the finest screen achievements of all time. As you will see from the ad campaign sent you the picture was advertised along those lines. Characteristic copy read: "Once in a decade comes a picture like this! Twenty years ago, The Birth of a Nation. Ten years ago, The Big Parade. And now, Les Miserables, Victor Hugo's immortal story with all its elemental passions, its stark drama, its vast human panorama." Another point stressed in the ads was: "To enjoy this picture to the fullest, <u>see it from the beginning.</u>", with the starting times of the feature listed.

The one all-important point to remember about "Les Miserables" is that it is of roadshow calibre and must be handled accordingly!

Read the "once-in-ten-years" reviews on this picture on another page of this issue!

STOP PRESS!

"LES MISERABLES" A HIT IN LONDON TOO!

Just in time to swell the great news about "Les Miserables" comes the following cable from London, dated April 25, regarding the picture's sensational premiere over there:

LES MISERABLES OPENED YESTERDAY AT TIVOLI. AUDIENCE RECEPTION EXCELLENT. PRESS LAST NIGHT AND THIS MORNING VERY GOOD. CONSENSUS OPINION PICTURE TRIUMPH FOR LAUGHTON. ALL HIGHLY ENTHUSIASTIC. PICTURE WILL UNQUESTIONABLY BE TREMENDOUS WINNER THROUGHOUT COUNTRY.

"BAND CONCERT" IS LAUGH-RIOT IN 3 FIRST-RUN LONDON HOUSES

All London is currently shaking with laughter because "The Band Concert" is playing simultaneously at three first-run theatres - the Leicester Square, London Pavilion and the Tivoli. Advertised as the "European Premiere Run of the First Colored Mickey Mouse - The Band Concert," the picture reaped a tremendous harvest of free advance publicity as a result of a special preview. Following the suggestion made in the Foreign Exploitation Outline on the film, Murray Silverstone, our general manager in England, invited movie critics, editors, art critics, music critics, leaders of famous bands, etc. to a private showing about a week before the premiere. Overnight London became Mickey Mouse color-conscious with a bang!

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ATTENTION, MR. LUPORINI!

You will be interested to learn that beginning with "The Tortoise and the Hare" and "The Goddess of Spring," Walt Disney will make Italian versions on all the Silly Symphony subjects.

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TWO NEW MICKEY MOUSE SUBJECTS SCHEDULED FOR EARLY RELEASE

"Mickey's Service Station" and "Mickey's Kangaroo" are the two latest subjects to come from the Disney studios. The first-named presents Mickey in the role of the proprietor of an auto repair shop who gives service with a smile. Donald Duck and the Goof are his two valiant assistants who try to help Mickey satisfy a cantankerous customer in the person of Peg-Leg Pete.

"Mickey's Kangaroo" details Mickey's and Pluto's hilarious experiences with a couple of kangaroos. This picture was directly inspired by a gift of three wallabies presented to Walt Disney by Leo Buring, an admirer from Sydney, Australia, some six months ago. Incidentally, in this production Disney combines science and art by ingeniously depicting thought transference. It is the thoughts of Pluto that are made clear to the audience.

P. S. - At the suggestion of the Foreign Publicity Department, Mr. Disney has dedicated "Mickey's Kangaroo" to the movie fans of Australia and New Zealand. This was done by inserting a special foreword in the prints sent "down under." Special Note to Cecil Marks - This picture is a 100% natural for your territory, and in addition, one of the funniest Mickeys that Disney has turned out in the last six months. You should clean up with it, and we believe you will!

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U. A. TOPS 'EM ALL WORLD OVER!

Daily United Artists productions are put to the acid test of performance in foreign markets and daily they are proving their international appeal by assaying pure gold at the box office. What a vindication of our uncompromising policy of fewer and better pictures! Following is a bird's-eye view of the widespread popularity of our product:

Vienna, Austria (2 Theatres)

SCARLET PIMPERNEL. Playing day-and-date two of city's biggest theatres - the Burgkino and the Rotenturmkino - and packing them in at every performance.

Johannesburg, South Africa (Metro Theatre)

SCARLET PIMPERNEL. Terrific success. Picture ran 11 days which is sensational here.

Sydney, Australia (Embassy Theatre)

SCARLET PIMPERNEL. Premiere positively best since opening of theatre. Audience reaction excellent. Considered greatest British achievement. Unparalleled entertainment. Successful run assured.

Paris, France (Elysee-Gaumont Theatre)

TRANSATLANTIC MERRY-GO-ROUND. Opened before big first-run crowd. Public and press reception excellent. Business good.

Prague, Czecho-Slovakia (Abio Theatre)

NANA. First United Artists release to play in this territory. Public and press reception tremendous.

Prague, Czecho-Slovakia (Adria Theatre)

HOUSE OF ROTHSCHILD. One of biggest attractions this theatre ever played. Wonderful newspaper comments.

Stockholm, Sweden (Roda Kvarn Theatre)

WE LIVE AGAIN. Got great reviews and did swell business.

Barcelona, Spain (Publi Cinema Theatre)

ALL-DISNEY SHOW. Mickey's Happy Hour program big hit. Excellent box office results.

Sydney, Australia (State Theatre)

CLIVE OF INDIA. Opened as Easter attraction. Press consider Colman's finest performance and production outstanding achievement.

DARRYL ZANUCK WINDS UP SEASON

OF 1934-35 IN BLAZE OF GLORY

With the completion of "Les Miserables," "Cardinal Richelieu" and "Call of the Wild," Darryl Zanuck winds up the present season's schedule of 20th Century pictures in a blaze of glory. These three productions, rated among the best turned out by any producer in the last twelve months, are certain to make box office history.

Ordinarily, a picture of such epic proportions as "Les Miserables" would be roadshowed, but because of its timeliness and the exhibitors' need of outstanding product, it was decided to release it at once. You will read the details of its world premiere on another page. Incidentally, considerable advance publicity and word-of-mouth advertising was built up for the picture by screening it privately for groups of educators, lawyers, jurists, criminologists and newspaper editors. The Foreign Publicity Department at Home Office is preparing a special foreign pressbook supplement on the film.

"Cardinal Richelieu" stands out as another "Rothschild" at the box office, judging by the business it is doing in its first-run engagements throughout the United States.

"Call of the Wild," starring Clark Gable with Loretta Young and Jack Oakie, has reached the final stages of cutting and editing, and will be released nationally the first week in May. The film, according to Zanuck, has all the sweep and grandeur of the great outdoors plus the emotional appeal of an absorbing story built around three lovable characters.

It's such pictures that promote prosperity for thousands of theatres the world over, and it's such pictures that 20th Century will continue to produce in 1935-36!

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CHURCH LEADERS AND CATHOLIC MAGAZINE

ENTHUSIASTIC OVER "LES MISERABLES"

"Les Miserables" has received the most enthusiastic stamp of approval ever bestowed on any picture by the leaders of the Catholic Church. Clerics and lay leaders all over the country are unstinting in their praise of this picture.

At a special screening for church and other dignitaries, held at the Home Office, one of the most prominent individuals present stated that while the church has been severe in its condemnation of the film industry during the past year, it now through its various channels, reaching over twenty million people, will be just as quick to give the highest possible recommendation to a subject that merits it - "Les Miserables."

The Tablet, one of the most widely read Catholic periodicals in the country, reviewed the picture in these glowing terms: "One of the screen's greatest triumphs. It is a picture which we are quite confident will make screen history."

IT'S A DISNEY WORLD!

Hollywood - The Academy of Motion Picture Arts & Sciences voted Walt Disney the award of merit for having produced the outstanding cartoon of 1934 - "The Tortoise and the Hare." This is the third successive year that the creator of the Mickey Mouse and Silly Symphony films has captured the "best cartoon" honors awarded annually by the Academy. In 1933 he won with "Three Little Pigs," and in 1932 with "Flowers and Trees."

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Moscow - As far as the Soviet Union is concerned, Mickey Mouse bears the torch of America's cinematic honor. At the International Film Exposition recently held here, "The Orphan's Benefit" carried off third prize, as the best short subject. First and second prizes went to Russian and French feature films respectively. Incidentally, "Our Daily Bread" was awarded honorable mention.

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London - Mickey Mouse and the Silly Symphonies recently invaded the exclusive Leicester Galleries, famous art rendezvous and traditional home of Picasso, Sickert, Epstein and other modernists in art. For several weeks an exhibition entitled, "How Walt Disney Makes His Animated Cartoons" attracted all London. The exhibition presented a number of black-and-white drawings and color sketches specially loaned by Disney, including complete sets of originals of "The China Shop" and "The Klondike Kid," arranged in correct sequence to show how continuity of action is achieved. Among other exhibits were color drawings of "Peculiar Penguins," "The Wise Little Hen" and other recent works, besides photographs of the technical processes of production, the Disney staff of artists and animators, and details of the studio at work. Currently, the exhibition, intact, is being routed to art galleries in other cities throughout England.

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Rome - The 40th anniversary of the invention of motion pictures by the Lumiere Brothers was celebrated here by a gala performance. At the special request of the government, Mario Luporini, our distributor in Italy, contributed a Silly Symphony to the program. The film selected was "The Tortoise and the Hare."

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Glasgow - Via the Scottish Cinematograph Benevolent Fund, Mickey Mouse has endowed a bed at the Sick Children's Hospital at Yorkhill. It will be known as the "Mickey Mouse Bed," and a plaque signed by Walt Disney will be hung above it.

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Prague - The leading screen favorite of President Masaryk of Czecho-Slovakia is Mickey Mouse. On a recent Sunday, Josef Kabelac, United Artists manager, sent the latest Walt Disney subjects to the President's residence for private screening. Next day came an official request for a Monday holdover, the first repeat engagement on record for Presidential screening.

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IT'S A DISNEY WORLD!

London - During their Majesties' recent stay at Compton Place, Eastbourne, "The Tortoise and the Hare" was among the films screened in the billiards room.

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Moscow - A gala reception followed a banquet given in honor of Captain Anthony Eden and other British diplomats on March 28, at which Maxim Litvinoff, Commissar for Foreign Affairs, warned of the danger of another world war. Undaunted by this dire prediction, the band played and the guests danced to the tune of "Who's Afraid of the Big Bad Wolf?"

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New York - At a lecture given at the Brooklyn Museum, Professor Jean Capart, director of the Royal Museum of Art and History, Brussels, Belgium, offered proof that an ancestor of Mickey Mouse flourished in the land of Egypt 3,000 years ago. "Papyrus manuscripts definitely reveal the existence in ancient Egypt of comic cartoons and fables," said Professor Capart, who is advisory curator of Egyptology at the Brooklyn Museum. He exhibited a lantern slide showing a mouse, with arms akimbo and feet set wide apart, amid a group of Pharaoh's subjects. Evidence gathered from these papyrus records made it certain, he stated, that the Egyptians enjoyed the antics of Mickey's predecessor.

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Fiji Islands - A social event of considerable importance took place aboard the S. S. Franconia when the ship's officers and passengers during a world cruise were host to Ratu Pope III, uncrowned king of the Fiji Islands. The stately ruler, who stands 6 ft. 4 in., was entertained by a showing of the "Three Little Pigs." He was accompanied by the Bull of Benga and 30 fire-walkers. Ratu Pope is the direct descendant of cannibal kings who ruled the Fiji Islands before the British arrived here. Though his title has no official existence today, he is recognized as king by the native Fijis, who kneel at his approach. Ratu and his retainers were tremendously pleased by Walt Disney's masterpiece.

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London - Remarkable advances made in recent months with high-definition television reception were demonstrated in an office in the heart of the city the other day. Exhibited on a screen only 12 inches by 9 inches, the program, radiated from high power radio transmitters at the Crystal Palace of the Baird Company 10 miles away, included a complete Mickey Mouse film, a fashion display, a boxing match, and extracts from British pictures. Every one in the audience was filled with wonder and amazement at the quality of the reception. The figures on the small screen could be seen wit hout undue effort; even with the light on it, it was clear. More important still, there was an absence of flicker, and the pictures could be varied from one of soft tones to very contrasted tones.

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GALA PREMIERES USHER IN TWO NEW BRITISH FILMASTERPIECES IN LONDON WITHIN TWO DAYS

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United Artists Shares Honors with B&D and London Films in Triumphs of "Escape Me Never" and "Sanders of the River"

British pictures took a powerful step forward and wrote another glorious page in film history when United Artists, at two successive gala world premieres in London, introduced the British & Dominions production of "Escape Me Never" starring Elizabeth Bergner at the London Pavilion on April 1, and the London Films production of "Sanders of the River" ("Congo Raid") with Paul Robeson and Leslie Banks in the stellar roles, at the Leicester Square on April 2.

No Hollywood opening in the palmiest days of Grauman the Great - no New York premiere ever staged by the master Roxy could compare in sheer cosmopolitan brilliance with the debuts of these two British filmasterpieces. Cabled reports of the distinguished audiences that filled both theatres and of the terrific reception accorded both pictures were flashed to the four corners of the world.

Cabinet Ministers, Ambassadors, royalty in the personage of the ex-Queen of Spain, and a host of society and theatrical notables vied with one another for the privilege of attending. Tickets for the "Sanders" opening sold up to $55 each. It was a charity performance for the Newspaper Press Fund, and the entire proceeds, amounting to over $75,000, was turned over to this worthy organization.

But in the final analysis it was the entertainment on the screen they all came to see, and their cheers and applause on both nights indicated they were tremendously impressed with the merits of the film fare. An opinion overwhelmingly indorsed by the critics, who hailed Bergner as the world's greatest dramatic actress, lauded Robeson and Banks for their magnificent performances, and pinned laurel wreaths on B&D and Alexander Korda for adding to the prestige of British films with two such outstanding achievements.

As was to be expected, the cumulative force of the premiere ballyhoo and the critics' hullabaloo made a deep impression on the movie-going public, with the result that business at both theatres the first 3 weeks has been truly sensational. "Escape Me Never" has broken all records at the London Pavilion, and "Sanders of the River" has chalked up new box office tops at the Leicester Square. The ticket agencies are reaping a harvest, incidentally, and report that the advance sale for the two pictures is enormous.

All of which should come as mighty good news to every man in the field. Because you know now that the pictures will fulfill every promise you make for them!

STUDIO SNAPSHOTS

Of particular interest to England is the announcement from Samuel Goldwyn that he has signed David Niven for an important role in "The Dark Angel." Niven, an ex-British army officer and soldier of fortune, comes from one of the first families of England. His mother was the late Lady Comyn-Platt. Niven has led an adventurous life, and is well known in London and on the Continent. Mr. Goldwyn considers him potential star material.

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In many foreign territories there is currently being distributed another talking version of "Les Miserables" produced by Pathe-Natan of France. Consequently, it is important that in all your publicity you stress that the United Artists release is Darryl Zanuck's 20th Century production co-starring Fredric March and Charles Laughton.

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United Artists has acquired two pictures for distribution in certain territories. One is an English version of a French picture made by M. Garganoff, the producer of "Thunder in the East." This new production will be distributed by us in the United States, Hawaiian Islands, Canada, Philippine Islands, Cuba, Panama & Canal Zone, China, Japan, (Formosa, Korea & Manchuko) and Ecuador. The second picture is "La Vie Parisienne," the famous work by Offenbach, which will be made by Mr. Nebenzahl, producer of "M" and "Ariane," which starred Elizabeth Bergner. The English version of this film will be distributed by U. A. in Great Britain, Philippines, Cuba, Mexico, India, Singapore, China and Central America. Distribution in the United States is optional with us. There will also be a French version for which we have the rights for France and Belgium.

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B&D PUT "PEG OF OLD DRURY" IN PRODUCTION

STARRING ANNA NEAGLE & CEDRIC HARDWICKE

With a cast headed by Anna Neagle and Sir Cedric Hardwicke, "Peg of Old Drury," British & Dominions film, has gone into production under the direction of Herbert Wilcox. In the role of Peg Woffington, 18th Century London stage favorite, Anna Neagle is provided with her most ambitious historical characterization for the screen. Hardwicke appears as David Garrick. Among the characters of the period who are to figure prominently in the film are the elder Pitt, Samuel Johnson, Pope, Boswell, Sir Joshua Reynolds and Oliver Goldsmith. The story has been dramatized for the screen by Miles Malleson, well known British scenarist. The supporting cast includes Robert Atkins, Margaretta Scott, Jack Hawkins, Hay Petrie, Marie O'Neill, Dorothy Robinson, Arthur Sinclair and Leslie French.

LONDON VYING WITH NEW YORK

IN ACCLAIMING U.A. PRODUCT

New York and London - two world show capitals - have been engaged during the past few months in a friendly tussle for the privilege of being the first to world premiere the big United Artists releases. Honors are about even, for while New York has first call on the Hollywood output, London has the advantage when it comes to the British product. In length of runs, however, London leads by a wide margin, since our distributing organization over there has three Westend theatres at its disposal - the Leicester Square, London Pavilion and the Tivoli - whereas locally, U. A. controls but one Broadway house, the Rivoli, with occasional call on the Radio City Music Hall. However, from the standpoint of public reception and critical reaction, as indicated below, both cities find themselves in hearty accord. This unanimity of opinion is extremely gratifying because it proves, definitely and conclusively, that every United Artists picture, whether produced in Hollywood or Elstree, has an international appeal and is designed for the world market.

FOLIES BERGERE - World premiere engagement opened sensationally at the Rivoli, with 100% raves from the hard-boiled metropolitan critics, who broadcast the information that this was Chevalier's happiest picture in years. Chevalier himself publicly announced that he liked his part in this film best of all, because it gave him an opportunity to play a character role in addition to his musical comedy self. In fact, he cancelled his contract with another company, which wanted him to play only the Playboy of Paris type. He will probably return to 20th Century in the fall for another picture. After three big weeks at the Rivoli, film was generally released and has been cleaning up throughout the country. London also welcomed the picture with open arms. It was released there under the title of "The Man From Folies Bergere," and during its three-week run at the London Pavilion attracted capacity crowds despite bitter cold weather. The Prince of Wales, with a party of five, was an unheralded visitor one day, and enjoyed the sparkling entertainment as much as any one of the untitled thousands in the audience.

THE WEDDING NIGHT - A smash three-week hit at the Rivoli - received the accolade of 4 stars from The Daily News and got the best set of New York reviews in the last six months with the exception of "Les Miserables." This picture definitely establishes Anna Sten as one of the screen's ranking actresses. Cooper was never better, and King Vidor's direction entitles him to another medal. Film, tradeshown in London, had all the exhibitors rubbing their hands in anticipation. It opens there early in May, and the advance word-of-mouth advertising guarantees a grand run.

KID MILLIONS - Looks like the top grosser of all the Cantor films! The London critic who said that the picture would make a fortune proved himself a prophet, for in its six weeks at the London Pavilion, "Kid Millions" rolled up a barrel of dough. Among delighted thousands who fought their way into the theatre were the Duke and Duchess of York with a party of seven from the Royal Household.

CLIVE OF INDIA - The same record-wrecking sensation in London as it was in New York and other key cities over here. The day after the premiere Murray Silverstone cabled Mr. Schenck: "Clive opened Tivoli last night. Brilliant audience political diplomatic social leaders prominent exhibitors. Picture marvelously received. Press reviews magnificent. Unanimous opinion Colman's greatest performance. Tradepapers opinion big box office winner. No question about this. Mailing reviews. Heartiest congratulations you and Darryl on giving us this masterpiece." Picture, currently in its fourth tremendous week, is going like a house afire, and newspapers are still devoting considerable space to it in discussing its historical background, empire significance, etc. You can mark this one down as one of the biggest pictures of this year or any other year!

BREWSTER'S MILLIONS - The biggest and best musical that England has produced in its entire film history! London went wild over it, and the picture established new records at the Leicester Square Theatre. The total receipts for the 4-week run ran far ahead of many of the outstanding Hollywood-made films that played this theatre. In New York, the critics hailed its opening at the Rivoli with such phrases as "A big, eye-filling musical," "On par with the lavishest," "A cheery earful and eyeful." All the hotels, night clubs, radio orchestras, etc. are plugging the catchy music, especially the marvelous "Caranga" number. This production and "Escape Me Never" are B&D's top money pictures and will do a whale of a business the world over!

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ONCE IN 10 YEARS IS A "LES MISERABLES" MADE

ONCE IN 10 YEARS THE CRITICS RAVE LIKE THIS

Daily News:	"Four stars!"
American:	"A masterpiece. You'll rise cheering!"
Times:	"A memorable experience. You will be hearing about it for a long time. Deserves to run months at the Rivoli."
Sun:	"The perfect picture. Important, grand entertainment. Has drama enough for a dozen pictures."
Herald-Tribune:	"One of the most distinguished films of the season."
Evening Post:	"Superlative. Will certainly be included in the best pictures of 1935."
World-Telegram:	"It deserves to be placed among the eminently fine things that the screen has accomplished."
Mirror:	"A magnificently made picture and a distinguished one."
Journal:	"One of Hollywood's most distinguished offerings."

"MONTE CRISTO" ACE OF HITS!

In its triumphant globe-girdling tour of theatres, "Monte Cristo" continues to pile up fresh evidence of its mighty drawing power and magnificent entertainment value. The testimony offered below is overwhelming and definitely establishes this Reliance production as a natural for repeat engagements in every foreign territory:

Antwerp, Belgium (Roxy Theatre)

MONTE CRISTO. Registering spectacular gross. In for long run.

Bombay, India (Wellington Theatre)

MONTE CRISTO. Beating all records, and to date grossed over 11,000 each Calcutta and Bombay. Critics crazy about it.

Buenos Aires, Argentina (Monumental Theatre)

MONTE CRISTO. Despite fact that it opened in extremely hot weather, picture just missed breaking record of last two seasons.

Cairo, Egypt (Metropole Theatre)

MONTE CRISTO. Playing to absolute capacity. Press and public reception distinguish it as one of year's outstanding hits.

Copenhagen, Denmark (Scala Theatre)

MONTE CRISTO. Opened to tremendous business with superlative comments from all newspapers.

San Juan, Puerto Rico (Paramount Theatre)

MONTE CRISTO. First time in history of local theatres that a picture ran six days, in which time more than 6,000 people saw it, some as many as four times each. Has broken all records for the year, and the S. R. O. sign was out for Sunday matinee and evening performances, something which never occurred before in Puerto Rico.

Stockholm, Sweden (Grand Astoria Theatre)

MONTE CRISTO. Public and press reception excellent. Extended engagement assured.

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"MICKEY'S GARDEN" IN TECHNICOLOR

The second Mickey subject to be made entirely in Technicolor by Walt Disney is "Mickey's Garden," now nearing completion. Following "The Band Concert," in which Mickey and his pals were seen in their true colors for the first time, "Mickey's Garden" is already on the list of anticipated blessings with moviegoers throughout the world.

Bombay, Calcutta - Exploitation knows no sex! Miss P. M. Makrodt, publicity manager for United Artists in this territory, is living proof of the fact that you can be a showman even if you're a woman! At any rate, encouraged in her merchandising efforts by H. A. O'Connor, general manager, Miss Makrodt is blazing a trail in showmanship that is not only helping our pictures at the box office, but proving an eye-opener for non-exploitation-minded exhibitors. Congratulations on your "Monte Cristo" campaign, Miss Makrodt!

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Cristobal - A free national hookup on the Panama radio station HP5B netted some swell publicity for "Monte Cristo" and "The Tortoise and the Hare" which played the Circuito de Teatros Nacionales in San Salvador, reports A. S. Barham, Jr., treasurer of our Canal Zone office.

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Havana - Thousands of children were made happy and countless other thousands of grownups had their attention drawn to "Kid Millions" at the Nacional Theatre as a result of a grand tieup arranged by Henry Weiner, manager in Cuba, with La Guarina, one of the city's largest ice cream factories. The first 200 children attending each matinee received free ice cream pies. In all, 10,000 pies were given away. Factory ran large-space ads in newspapers and had a fleet of bannered trucks touring city plugging picture and theatre. (See photo on WORLD-WIDE EXPLOITATION page.)

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London - It's only necessary to refer you, dear reader, to the pictorial showmanship pages in this issue to convince you that when it comes to window display tieups Murray Silverstone's go-getters are tops!

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Manila - By the time Charles H. Core, manager in the Philippines, got through with his "Kid Millions" stunts, the whole town was Cantor-conscious in a big way. Picture, which played at the Ideal Theatre, was plugged by a complete newspaper section supplement, thousands of copies of which were distributed all over town. In addition there were radio tieups, window displays, coop ads and car cards. To top it all, Core persuaded the exhibitor to hire a street car for a whole day as a ballyhoo in the busy sections. It was covered with 24-sheets on each side and carried a five-piece band which played the music from the film continuously. "We Live Again" was exploited much along the same lines. You can't convince the natives there are any other pictures on local screens besides United Artists!

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Rio de Janeiro - Looks like we will have to confer the title of Professor on Ricky Baez, general manager in Brazil. We have just received his pressbooks on "Cellini," "Drummond" and "Last Gentleman" and see to our surprise and delight that Ricky has started to

incorporate suggestions for lobby displays, ballyhoos, street stunts, etc., with diagrams and everything, just like in our American press-books. Outside of London, we know of no other office that does that. Brazilian exhibitors are going to get a liberal education in showmanship from Prof. Baez! It's a great idea, Ricky!

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Rome - In any list of the ten best showmen in United Artists, Mario Luporini, our distributor in Italy, would rank pretty near the top. There are few managers that garner as much publicity on U. A. pictures as he does in his territory. And his exploitation activities cover every phase of merchandising, from arranging lobby displays to persuading publishers to issue a movie edition of a film story, as on "Rothschild."

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San Juan - Lester Sussman, manager in Puerto Rico, gave "Monte Cristo" the exploitation works when it played the Paramount Theatre here and the result was that the box office receipts made history. First of all he tied up with the Insular Board of Education on an essay contest for school children, with cash prizes and choice editions of Dumas' books to the winners. Book stores tied up with window displays. A radio playlet in Spanish telling story of the film was a regular 15-minute feature for three nights preceding opening. Also prior to premiere, an airplane did a swell skywriting job of the title, towed a title banner, and dropped 10,000 leaflets over the city. Ten of the leaflets were specially marked and worth $5 each if presented by finder at the box office. On opening night, stage show included a special performance by two popular radio stars.

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Stockholm - Harald Astrom, manager in Sweden, believes that a fair picture will do a good business and a great picture will do a tremendous business if properly exploited, so he makes it a point to support every picture. We like to write about Mr. Astrom, because all his campaigns show considerable ingenuity and enterprise. "Kid Millions" and "The Scarlet Pimpernel" recently had the benefit of his merchandising skill. (See photos on WORLD-WIDE EXPLOITATION page.)

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Sydney - Cecil Marks' live-wire showmen under the direction of W. C. Lyons, publicity chief, turned in one of the prize campaigns of the season on "Transatlantic Merry-Go-Round," which played Hoyt's Plaza Theatre. The main feature of their exploitation drive was a contest staged in cooperation with David Jones, Ltd., leading department store. Contest required readers to submit essays on the topic "How to Spend $50 on Cruise Clothes." Store plugged the contest via full-page ads, heralds, window displays and radio announcements. Best part of the whole campaign is that it didn't cost United Artists a cent. Store paid for it all, and was well satisfied with results, since thousands took part in the contest. (See photo on SHOWMANSHIP IN REVIEW page.)

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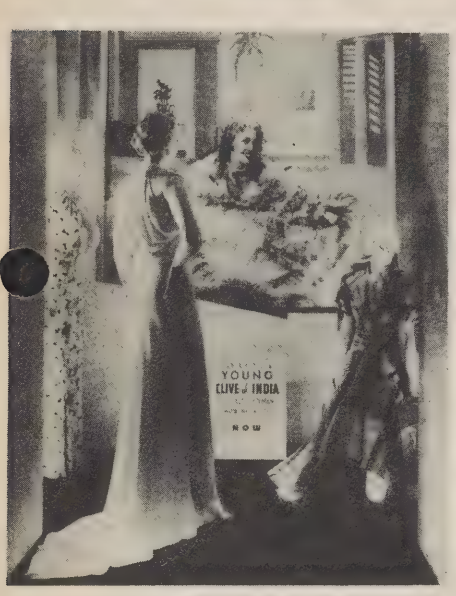
ALL AROUND LONDON TOWN

AERIAL TRANSPORT TIE-UP

Here are a few of the many effective exploitation tie-ups arranged in London recently under the supervision of General Manager, Murray Silverstone.

(left) A giant display in the window of Air France which attracted the crowds in Haymarket during the run of "Folies Bergere" at the London Pavillion. Tie-up cashes in on the Chevalier and the Parisian angle, with trips to Paris as selling motive.

SMART ANGLE ON STOCKINGS



GOWN SHOP WINDOW DISPLAY

(right) Another good angle on the Chevalier hit is promoted in this nifty display at the Marks & Spencer store. The play-up of the word "smartest" is 100 percent effective; it sells the show and it sells the shop's product.

(left) A minimum of copy, well-spotted in the window, and a maximum of pictorial interest feature this display in the H. J. Nicolls' store. Copy reads: "The charm of yesterday and the smartness of today." Colored photo-enlargement of Loretta Young in her role in "Clive of India" dominates the window.

HOOK-UP ON NEW FASHIONS

(right) Merle Oberon's exquisite new fashions, worn in "Folies Bergere", got an ideal play-up in this window of the Gooch store. A full-colored photo-enlargement formed the background.

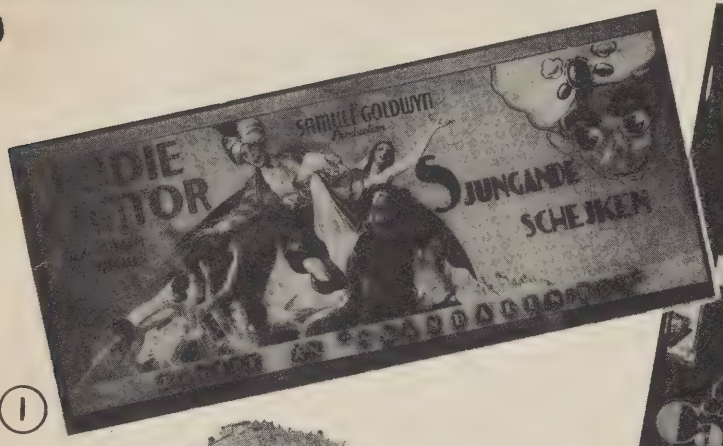
CO-OPERATION ON COIFFURES

(left) Maison Toni, smart hair-dressing shop, got plenty attention with this co-operative hook-up on "Clive of India". Stills from the production were featured in the display.

(right) Dignified and interesting is this clever display in the window of Cuthbertson, the hatter. Big central piece features Ronald Colman in "Clive of India" and copy ties in directly with the historical interest of the film.

SNAPPY TIE-UP ON HATS

WORLD-WIDE EXPLOITATION



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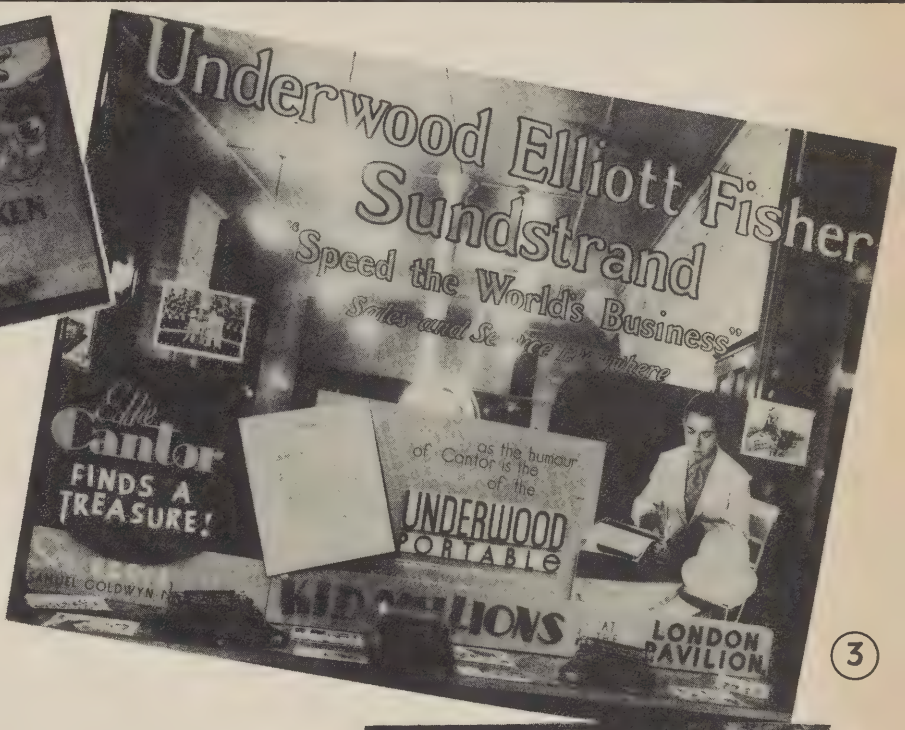

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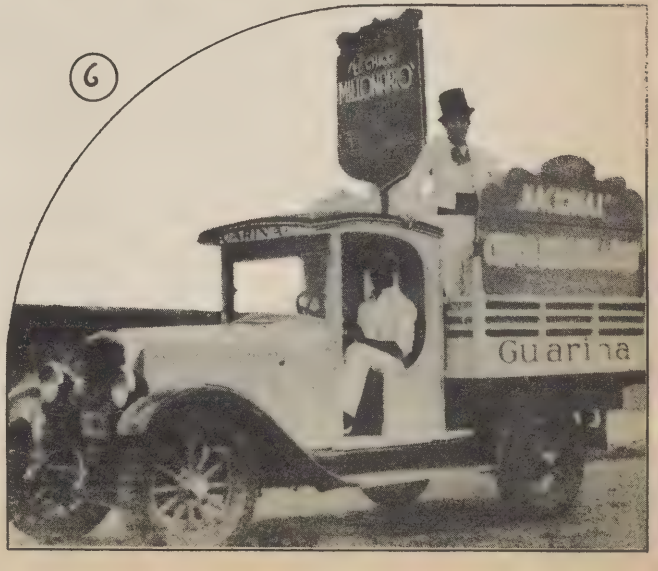

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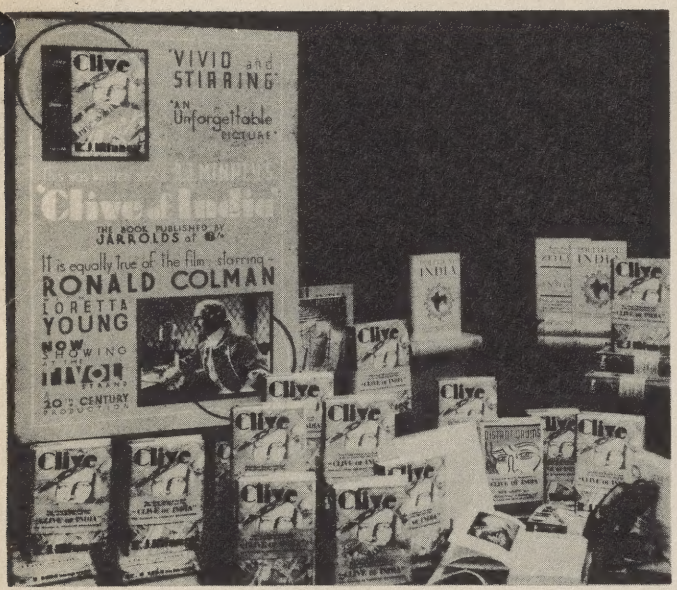
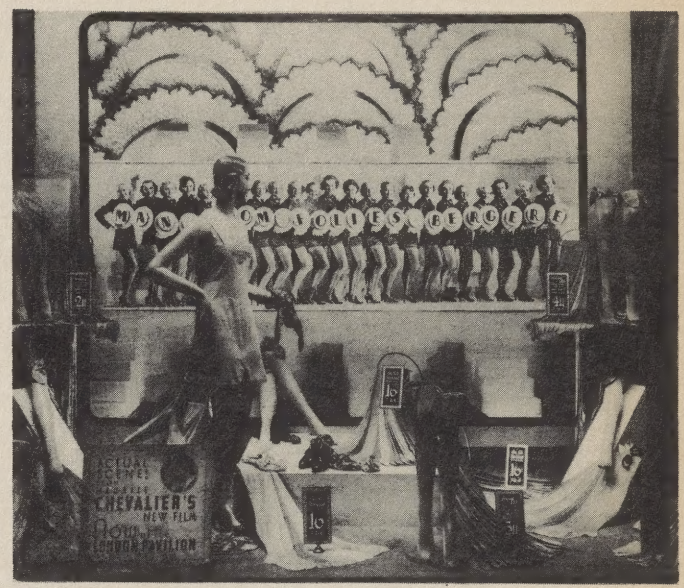
FROM HAVANA TO TOKIO -- everywhere! Recent stunts put over by alert U. A. exploiteers on Eddie Cantor's "Roman Scandals" and "Kid Millions": 1. Palladium Theater, Malmo, Sweden -- special 25' X 8' lobby display based on Press Book art, with electrically lighted flash-on eyes in the large face at the right. 2. Taisho Kan Theater, Tokio -- animated chariot on marquee, with gigantic eye-flashing head above. 3. London -- one of hundreds of similar window tie-ups all over England arranged with Underwood Typewriters, based on still in "Kid Millions" production set. 4. Grand Theater, Stockholm -- window tie-up with rug store, based on "Kid Millions" production still. 5. London -- flashy window in music shop, plugging hits from "Kid Millions". 6. Nacional Theater, Havana -- one of fleet of Guarina Co.'s trucks from which local Eddie Cantor impersonators gave ice cream to city's kids.

SHOWMANSHIP IN REVIEW

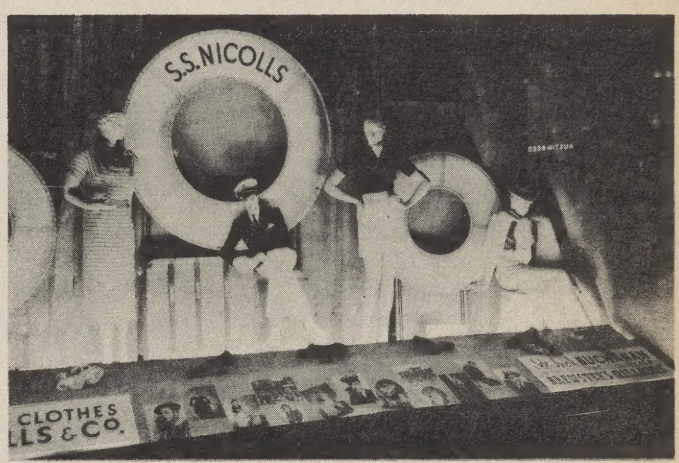


BOOK SHOP BOOSTS "CLIVE" IN LONDON



EYE-FUL FOR CROWDS IN LONDON

THREE-WAY CO-OPERATION IN SYDNEY



STILLS HEIGHTEN INTEREST IN LONDON

EFFECTIVE LOBBY SET-UP IN LAUSANNE

DOUBLE-ACTION LOBBY IN FLORENCE

(top) Eye-stopping book store window plugging "Clive" at the Tivoli, London, as one of many such displays selling co-operatively the novel and the show. (middle) The David Jones department store, the newspapers and the Hoyt's Plaza Theater co-operated in a contest inspired by "Transatlantic Merry-Go-Round". Ocean togs and travel trips were awarded winners. (bottom) The Cinema Metropole, Lausanne, Switzerland, allotted big space to special lobby displays on "Our Daily Bread" and "Nana".

(top) Crowds numbering thousands saw this "Folies Bergere" window tie-up at Pontings' Store, London. The eye-stopping back-piece is a blow-up of one of the stills in the production set. (middle) A dozen well-chosen stills in the foreground augment the interest in this excellent window display tie-up on "Brewster's Millions" at the Nicolls' store in London. (bottom) "The House of Rothschild" got a big play-up in the foyer of the Cinema Edison, in Florence, Italy. Wall-banner and side-wing poster board were used.

PURELY PERSONAL

Samuel Cohen, foreign publicity director at Home Office, has sailed for England for a several weeks' stay in our London office on company business. This is Mr. Cohen's first visit abroad since 1926-27 when he spent a year and a half in Europe in the interests of the Paramount organization with which he was associated at that time. During his absence from New York, the work of his department will be in charge of his assistant, Len Daly.

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One of the most welcome visitors to Home Office during the past few weeks was Sam Seidelman, our manager in Mexico. This was his first trip back home in three years, but Sam was so conscientious that he hardly spent any time with his folks and friends, keeping busy all day long looking at pictures and discussing business with Home Office executives. He predicted a banner year for U. A. in his territory. Good luck, Sam!

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Echoes of Eddie Cantor's recent visit to London are still reverberating around the British capital. A great road safety campaign in all the schools of England, Scotland and Wales has just been launched by Mr. Hore-Belisha, the Minister of Transport, who said that the keynote of the campaign would be "Drive carefully - we love our children," the slogan suggested by Cantor in his London radio broadcast. The pop-eyed comedian also figured in the news when Sir Herbert Morgan, at the 214th anniversary dinner of the City of London Tradesmen's club, humorously recommended that Eddie be added to the directorate of the Bank of England "to enliven the proceedings of the board."

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Murray Silverstone, general manager in England, announces the appointment of Francis Meynell as publicity director to succeed Robb Lawson, resigned. Mr. Meynell comes of distinguished literary stock. His mother was Alice Meynell, noted poet; and his father, Wilfrid Meynell, is well known to an older generation as author and editor. He himself has been a man of letters in a rather different sense - as printer, book-designer and advertising agent. His own writings range from poetry to a technical monograph on "The Typography of Newspaper Advertisements." He edited "The Week-End Book," is a contributor to the "Encyclopedia Britannica," has lectured, broadcast over the radio, and was lately a columnist on a daily newspaper. Your editor welcomes Mr. Meynell into the foreign fold, and wishes him a full measure of success in his new work.

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Having completed his current schedule of pictures, Darryl Zanuck, production chief of 20th Century, arrived in New York, April 16 to attend the premieres of two of his most ambitious films - "Cardinal Richelieu" and "Les Miserables." He was guest of honor with Mr. Schenck at a birthday party given for newspaper people and friends on April 17, to celebrate the second anniversary of 20th

Century pictures. Before he starts production on his new lineup in July, Zanuck is going on a bear-hunting expedition in Alaska.

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Maurice Chevalier hastened his departure from Hollywood in order to attend the premiere in Paris of the French version of "Folies Bergere," which he believes is his best picture in years. He sailed March 23 and plans to spend his annual summer vacation in France, returning to the film capital in the fall.

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George Haight, producer of such Broadway stage successes as "Double Door," "Wednesday's Child" and "Post Road," has joined the Goldwyn producing organization under a long-term contract.

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There has been a steady parade of visitors from London to New York and vice versa in the last two months. Jack Buchanan, star of "Brewster's Millions," came in to be on hand for the New York opening of his film. H. G. Wells, world-famous author, whose picture, "100 Years From Now" is in production, arrived to fulfill a magazine assignment. On the other hand, Samuel Goldwyn, accompanied by his wife, combined business with pleasure during a brief 4-day visit to London. George Arliss, following completion of "Cardinal Richelieu," returned to England to make a picture over there. William Goetz, vice-president and general manager of 20th Century, accompanied by Mrs. Goetz, sailed for London, April 19, to confer with Alexander Korda on interchanging artistic and technical talent between the two companies. And Captain Richard Norton sailed for home after a series of conferences with U. A. officials regarding the new lineup of B&D product.

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Edward Ugast, assistant foreign sales manager at Home Office, has resigned from United Artists to join another company.

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Mary W. Rusk, whose resignation following her marriage we reported in the last issue of AROUND THE WORLD, has rejoined the Home Office foreign department, and will combine marriage with a career. Welcome home, Miss Rusk!

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Kay Kamen, head of the Walt Disney Enterprises, which controls the Mickey Mouse merchandise licensees, is sailing for Europe the middle of May on his annual inspection tour of the European branches of his organization. Wonder if Kay knows Mickey is in a "jam" in London!

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